

O TANNENBONES

TROMBONE FEATURE

*Arranged by***Timothy Loest****Instrumentation**

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	3 - Tuba
1 - Bassoon	2 - Bells
4 - B \flat Clarinet 1	5 - Percussion 1
4 - B \flat Clarinet 2	Snare Drum
2 - B \flat Bass Clarinet	Bass Drum
6 - E \flat Alto Saxophone	Crash Cymbals
2 - B \flat Tenor Saxophone	Sleigh Bells
1 - E \flat Baritone Saxophone	Brake Drum
4 - B \flat Trumpet 1	5 - Percussion 2
4 - B \flat Trumpet 2	Suspended Cymbal
3 - F Horn	Slapstick
6 - Trombone	Temple Blocks
	Flexatone
	Triangle

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Arranger

Timothy Loest's career as a middle school band director spans nearly twenty years. He is currently director of bands at F.E. Peacock Middle School in Itasca, Illinois, a suburb of Chicago.

Mr. Loest received a Bachelor of Music Education degree, Magna Cum Laude, from Illinois State University, and a Master of Music Education degree from Northwestern University, where he studied under Peter Webster, Donald Casey, and Bennett Reimer. While at Northwestern, he received an Eckstein Scholarship as well as the School of Music's most prestigious graduate award, the Program Honors Award.

A frequently commissioned composer and guest conductor, Mr. Loest is an exclusive writer for The FJH Music Company Inc. His works for elementary and middle school bands have been performed in over twenty-five countries, including Australia, France, Germany, Great Britain, Italy, Jamaica, Japan, South Africa, Spain, Switzerland, and the United States. He is an ASCAP award-winning composer, and his compositions and arrangements have been heard on several American network and cable television programs.

Mr. Loest is an advocate of the arts and holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

About the Music

O Tannenbones is a delightful trombone feature based on the German carol *O Tannenbaum*. Because this arrangement showcases the trombone section, trombonists should stand front and center during performances and rehearsals. Because accessory percussion instruments exaggerate the work's humorous nature, they should be positioned or held for the audience to see.

This arrangement has a jazzy swing feel. The challenge with swing is that it is played differently than notated. To achieve the proper style, eighth note pairs should be played with a quarter-eighth triplet feel. Stylistic exceptions occur in the introduction (measures 1–2) and the slower middle section (measures 21–34). These sections should be played with an even eighth-note feel.

O Tannenbones, O Tannenbones,
With faithful slides a moving!
O Tannenbones, O Tannenbones,
With faithful slides a moving!
Not only quick in summer's heat
But in the winter's snow and sleet:
O Tannenbones, O Tannenbones,
With faithful slides a moving!

O Tannenbones, O Tannenbones,
Of all the horns most lovely!
O Tannenbones, O Tannenbones,
Of all the horns most lovely!
Your slides they bring renewed delight,
A-gleaming in the concert night:
O Tannenbones, O Tannenbones,
Of all the horns most lovely!

O Tannenbones, O Tannenbones,
Your sound will surely teach me.
O Tannenbones, O Tannenbones,
Your sound will surely teach me.
That high and low and jazziness
Are precious things I can possess:
O Tannenbones, O Tannenbones,
Your sound will surely teach me.

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Overview

by Deborah A. Sheldon

Bars	Section	Comments
1–4	Introduction	The introduction is split into two two-bar segments. The first gives the feel of a more “traditional” <i>O Tannenbaum</i> that is capped with a fermata on the penultimate chord. Observe the ritardando in this bar. This leads to a two-bar segment that moves into a light swing feel. Teaching should focus on swinging eighth notes.
5–12	A	The statement of the A portion of the melody focuses on the trombones. Accompaniment at 5 is light with full ensemble joining at 7. Texture reverts to light again at 9. Be careful of the altered chord at 10 and reinforce the accented eighth note on the second half of beat 2 in the same bar. Full ensemble returns at 11. Players should mark silence in the first beat of 12 to make room for the slapstick.
13–20	B	The alto and tenor saxophones along with horns sound the second half of the melody with accompaniment in flutes and oboes. A “holiday horse” sound carries on in the sleigh bell and temple block parts. The return of a portion of the A section rounds out the last half of the tune. A good cue for the pickup in 16 will reinforce the forte dynamics and full ensemble playing. Again, make way for the slapstick in the first beat at 20. A caesura after beat 3 of 20 “clears the deck” for a style change in the next section.
21–28	A'	This section, marked <i>Woefully</i> , changes in style, tonality, and tempo. The pace is slower, a minor sound ensues, and eighths are now played straight. Students will hear a familiar spooky tune that occurs in 25 and 26. The A^b will be easy for trombone students to play in this section. They might need to be reminded to play a higher A^{\sharp} in the following section. Cue percussion and exaggerate their contributions. Accidental reminders will be helpful. Students should maintain good tone quality at a <i>mf</i> level throughout this section. A nice break between this and the next section will reinforce the change of style.
29–38	B'	The second half of the tune variation is marked <i>Joyfully</i> . The tempo is faster, major tonality returns as does “holiday horse” percussion, and swing feel returns. Students must continue to watch accidentals that change the harmonic structure. Full <i>f</i> sound at 33 leads to ritard and fermata at 34. These two bars reiterate the first two bars of the piece. A brighter swing tempo occurs at 35, where upper winds engage in a dialogue with lower winds (36) that give way to the trombone section (37) followed by full ensemble punctuation of the end of the phrase at 38.
39–	See above	Bars 39–53 replicate bars 5–19. A simple percussion break at 54 leads to a brief flute solo at 55. The final bar (56) replicates bar 20, but articulation and percussion have changed. Students must be mindful of the <i>mp</i> dynamic level and get out of the way after beat 3 for a light triangle hit on beat 4.

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls. *mf*

2

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

1
Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn.

Bar./
Euph.

Tuba

Bells *mf*

Perc. 1

Perc. 2

6 7 8 9 10

13

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls.

2

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

13

1
Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn.

Bar./ Euph.

Tuba

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Slapstick 12 *mf*

Sleigh Bells

Temple Blocks

11 12 13 14 15

21 **Woefully** (♩ = 76)
play even eighth notes

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1
Cls. *mf*

2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

21 **Woefully** (♩ = 76)
play even eighth notes

1
Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells *mf*

Brake Drum w/hard mallet *mf*

Perc. 1 *mf*

Sus. Cym. - scrape w/coin

Perc. 2 *mf*

21 *mf* 22 23 Flexatone *mf* 25 26

29 Joyfully (♩ = 96)

This musical score is for the piece 'Joyfully' (♩ = 96), starting at measure 29. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cl.** (Clarinets, 1 and 2, *mf*)
- B. Cl.** (Bass Clarinet)
- A. Sax.** (Alto Saxophone, *mf*)
- T. Sax.** (Tenor Saxophone, *mf*)
- B. Sax.** (Baritone Saxophone)
- Tpts.** (Trumpets, 1 and 2, *mf*)
- Hn.** (Horn, *mf*)
- Tbn.** (Trombone)
- Bar./Euph.** (Baritone/Euphonium)
- Tuba**
- Bells** (*mf*)
- Perc. 1** (Snare Drums, *mf*)
- Perc. 2** (Toms, *mf*)

The score includes a large red watermark that reads 'Preview Only! Legal Use Requires Purchase'. The percussion parts include specific instructions for 'Sl. Bells' and 'T.B.' (Toms).

rit. 35 Bright Swing (♩ = 120) (♩♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

1 Tpts. *f* *mf*

2 Tpts. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar./Euph. *f* *mf*

Tuba *f* *mf*

Bells *f* *mf*

Perc. 1 *f* *mf* Cr. Cym. Sus. Cym. w/S.D. stick

Perc. 2 *f* *mf*

32 33 34 36

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

Perc. 1

Perc. 2

37 38 39 40 41

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls.

2

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

1
Tpts. *mf*

2 *mf*

Hn. *mf*

Tbn.

Bar./
Euph.

Tuba

Bells *mf*

Perc. 1

Perc. 2

42 43 44 45 46 Slstk.

Fl. *Solo* *f* *tutti* *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar./Euph. *mp*

Tuba *mp*

Bells

Perc. 1 *choke* *Triangle*

Perc. 2 *choke* *Triangle*

Slstk. *f* *mp*

52 53 54 55 56